

Fall 2012

## Textile Society of America Newsletter 24:3 — Fall 2012

Textile Society of America

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TEXTILE  
SOCIETY OF  
AMERICA

VOLUME 24 ■ NUMBER 3 ■ FALL, 2012

# Newsletter

## Textiles & Politics

Textile Society of America 13th Biennial Symposium  
SEPTEMBER 19-22, 2012 ■ WASHINGTON, DC

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THE TEXTILE SOCIETY OF America's 13th Biennial Symposium is only a few weeks away, and it promises to be our most exciting yet. More than 375 textile scholars, artists, collectors, and other experts are set to gather in the nation's capital—our highest attendance ever for a TSA Symposium. Together we will explore the intersection of *Textiles & Politics* with a full slate of sessions, workshops, exhibitions, tours, and special events.

### Venue

The Symposium venue, the Washington Court Hotel, offers

a convenient downtown location, close to the National Mall, Union Station, and Penn Quarter, as well as a bustling dining, shopping, and entertainment area. Information to help you plan your travel to Washington, DC, is online at: [http://www.textilesociety.org/symposia\\_2012travel.htm](http://www.textilesociety.org/symposia_2012travel.htm)

Also visit our Facebook page for updates and to connect with fellow registrants.

Additional guides to Washington, DC, will be provided to Symposium registrants upon arrival.

### Program

Concurrent Symposium sessions will explore how textiles communicate and construct status, ethnicity, gender, power, taste, and wealth, and have functioned at the nexus of artistic, economic, and political achievement in human culture. We will see how textiles have been instrumental in generating, supporting, and challenging political power. For detailed information on session themes and speakers, see the Symposium Program online at: <http://www.textilesociety.org/downloads/2012-tsa-symp-prelim-program.pdf>

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THE TEXTILE SOCIETY OF AMERICA, INC., PROVIDES AN INTERNATIONAL FORUM FOR THE EXCHANGE AND DISSEMINATION OF INFORMATION ABOUT TEXTILES WORLDWIDE, FROM ARTISTIC, CULTURAL, ECONOMIC, HISTORIC, POLITICAL, SOCIAL, AND TECHNICAL PERSPECTIVES.



Washington Court Hotel and lobby.

### Symposium Registration is now closed!

The conference facility is filled to capacity.

We are sorry for our friends and colleagues who may not be able to attend, but hope to provide info on our website to keep you up to date on the events.

*Proceedings* will be available early next year.



July, 2012

**D**EAR MEMBERS AND FRIENDS, Anticipating the Symposium is a very special feeling. So much planning on the part of so many is finally coming together. We are very grateful to all our volunteers who are making this happen. Our program chairs, **Sumru Krody** and **Cecilia Gunzberger Anderson**, along with their team, are working day and night to finalize the program and all the arrangements.

## Symposium Program

This year the breadth and depth of the program is amazing and I am really looking forward to participating. So many colleagues and friends are planning to attend that I only hope to have time to see them all. I know that we all will feel the conflict of the concurrent sessions this year—there are many of them, and it is a difficult factor in the positive growth of our organization. I would very much like to hear your opinions about the planning, so that, as we move forward to thinking about 2014, we can make informed decisions. On the one hand, we try to enable as many members as possible to have the opportunity to present their work. On the other hand, I remember fondly the TSA 1996 Symposium in Chicago, where everyone sat in one auditorium and heard each speaker.

This year we had so many great proposals that our committee of reviewers had many difficult choices. One option we can consider is to extend the number of days of the Symposium—but this, too, can be a hardship for many, both in terms of time and expense. We try very hard to

keep our costs at a minimum, and still, it is difficult to do so. For the future, I hope we can try to economize; however, TSA has a great tradition of hospitality that is difficult to give up. So, enjoy your Symposium coffee breaks, but please appreciate the hard work and commitment it takes to provide them.

TSA's Symposia have a great track record—for hospitality, high standards in scholarship, innovative programs, and opportunities to interact with a broad array of people—all of which revolves around our mutual, but divergent interests in the subject of textiles. We also have a strong tradition of providing awards and scholarships, and hope to increase these in the future, with help from all members.

## Financial Support

This year we have, more than ever before, tried to support speakers, students and new professionals, and general members with budget relief in the form of registration fee waivers. We do our best to provide these scholarships, and it is contributions from members that enable us to do this. There were a number of generous individual donors who sponsored student participation, and we thank them sincerely.

We had an overwhelming number of requests this year for support and we did as much as possible. I am sorry that we couldn't provide assistance to all who requested it, and truly appreciate all that everyone does to be able to attend. We hope that all who received some help this year can in turn help others in the future. I would like to see a broad support program established so that TSA can help more in the future. Also, it is one of our goals for TSA to support scholarship and creative endeavors, and we hope that, by bringing together our diverse membership at the Symposia, everyone's experiences and futures are enriched—not only through friendships, professional

networks, scholarly presentations and interactions, but also through the potential for publication that in turn can help build professional growth. To continue doing this, we need your help. Any support you can give to the organization helps us achieve these goals!

## Symposium Sponsors

We are very grateful to our sponsors this year. The Robert and Ardis James Foundation has generously provided support for our opening reception at the National Botanic Gardens to be held on Wed., Sept. 19, 6-8 pm. It will be a beautiful opening event and a chance to meet and talk in a wonderful setting. The Robert and Ardis James Foundation is dedicated to enhancing the visibility of quilting and textile arts around the world. They also sponsored the reception in Lincoln during our 2010 Symposium at the International Quilt Study Center and Museum—a grand tradition in the making! We are also very grateful to the New York Hajji Baba Club and Ezra Mager for their contributions to the Friday night Textile Museum reception.

TSA has been honored to receive a grant from the Trust for Mutual Understanding to support the travel and participation of four presenters from Central Asia, including our Uzbek velvet weavers, **Rasuljon Mirzhmedov** and **Aziz Murtazaev**, scholars **Dr. Irina Vadimovna Bogoslovskaya** and **Dr. Elmira Gyul**. Thanks to the work of TSA Board member **Chris Martens** who has coordinated this effort.

There remain many sponsorship opportunities for the 2012 Symposium, and we are always open to new ideas.

I hope that everyone travels safely and I look forward to seeing you all in Washington!

*Elena*  
Elena Phipps  
President, TSA 2011-2014  
[Elena@textilesociety.org](mailto:Elena@textilesociety.org)

## TSA BOARD OF DIRECTORS

### OFFICERS

PRESIDENT  
Elena Phipps  
TEL 212/349-4485  
[elena@textilesociety.org](mailto:elena@textilesociety.org)

VICE PRESIDENT  
Matilda McQuaid  
TEL 212/849-8451  
[mcquaidm@si.edu](mailto:mcquaidm@si.edu)

RECORDING SECRETARY  
Roxane Shaughnessy  
TEL 416/599-5321 ext. 2226  
[rshaughnessy@textilemuseum.ca](mailto:rshaughnessy@textilemuseum.ca)

TREASURER  
Mary Littrell  
TEL 970/219-6509  
[mary.littrell@colostate.edu](mailto:mary.littrell@colostate.edu)

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Mary Anne Jordan  
TEL 785/864-3919  
[majordan@ku.edu](mailto:majordan@ku.edu)

DIRECTOR OF EXTERNAL RELATIONS  
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[phickman@hawaii.edu](mailto:phickman@hawaii.edu)

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Joanne B. Eicher  
TEL 651/645-2914  
[jeicher@umn.edu](mailto:jeicher@umn.edu)

Sarah Fee  
TEL 647/347-9246  
[sarahf@rom.on.ca](mailto:sarahf@rom.on.ca)

Christine Martens  
[christinelianmartens@gmail.com](mailto:christinelianmartens@gmail.com)

Barbara Shapiro  
TEL 415/882-7401  
[boneweavr@aol.com](mailto:boneweavr@aol.com)

Ann Svenson  
[AESPerlman@gmail.com](mailto:AESPerlman@gmail.com)

TASK REPRESENTATIVES  
TSA WEBSITE COORDINATOR  
Susan Brown  
[BrownSu@si.edu](mailto:BrownSu@si.edu)

TSA LISTSERV MANAGER  
Lydia Fraser  
[lydia.fraser1@gmail.com](mailto:lydia.fraser1@gmail.com)

TSA NEWSLETTER EDITOR  
Karen Searle  
[ksearletsa@gmail.com](mailto:ksearletsa@gmail.com)

TSA BIBLIOGRAPHY EDITOR  
Marlys McGuire  
[m-mcgu@umn.edu](mailto:m-mcgu@umn.edu)

2010 SHEP AWARD CHAIR  
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[kirvin@risd.edu](mailto:kirvin@risd.edu)

TSA SYMPOSIUM 2012 CO-CHAIRS  
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[skrody@textilemuseum.org](mailto:skrody@textilemuseum.org)  
Cecilia Gunzberger Anderson  
[ceciliaganderson@gmail.com](mailto:ceciliaganderson@gmail.com)



# Textiles & Politics

## Textile Society of America 13th Biennial Symposium

### Keynote Speakers

Our two plenary speakers will explore the ways in which politics influence the aesthetics, production, materials, and uses of textiles. Contemporary fiber artist **Joyce Scott**, known as the “Queen of Beadwork,” will speak on Thursday. Her exuberant beaded sculptural forms and neckpieces—inspired by her ethnic and family heritage—are provocative and confrontational, addressing contentious political and social issues such as gender, race, and class struggle.

On Friday, art historian **Rosamond Mack** will show how Italian Renaissance taste for ensembles of wall-hangings, curtains, and carpets evolved, and how it affected and was influenced by trade, production, and aesthetics. Ms. Mack, who holds a PhD in Italian Renaissance painting and an MA in fine arts, spent 14 years living in the Middle East and North Africa and has given lectures around the world. Her recent publications include *Bazaar to Piazza: Islamic Trade and Italian Art, 1300-1600*.



Frescos in the Ducal Palace, Mantua, Northwall Court, 1465-74, discussed in Rosamond Mack's lecture.

### Workshops

The Symposium features five workshops, offering hands-on learning experiences with diverse textile techniques and traditions.

**Jorie Johnson's** feltmaking workshop will guide us on how to inlay, encapsulate, and enmesh designs into a traditional Central Asian wool accessory, either an arm bangle or wrist cuff. **Ann Pollard Rowe**, The Textile Museum Research Associate for Western Hemisphere Textiles, will instruct us on the different textile structures used to create patterns using warp floats on simple looms, with examples provided by Andean and Middle Eastern textiles from The Textile Museum's collection. In addition, **Ann Hedlund**, **Cathy Notarincola**, and **Susan Heald** to discuss identification of southwestern textiles; **Michel Garcia** and **Yoshiko Wada** present natural dyeing with cochineal, and **Julie Holyoke** of Fondazione Lisio explores aspects of velvet weaving.

### Site Seminars

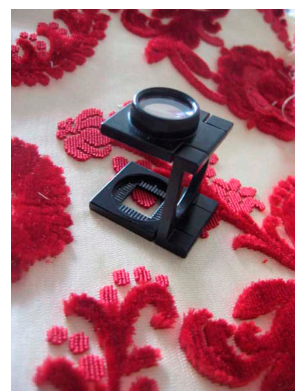
Through our 15 Site Seminars, Symposium attendees will get a

close look at renowned textile collections in the Washington, DC area and engage with leading curators, weavers, and other experts. Our diverse program features tours of indigenous textiles at the Dumbarton Oaks Museum and The Textile Museum, Japanese textiles at the Japanese Embassy's Japanese Information and Culture Center, Chinese textiles at the Smithsonian's Freer and Arthur M. Sackler Galleries, and American Indian textiles at the National Museum of the American Indian's Cultural Resources Center. We will also explore historical American collections at the Library of Congress, the National Museum of Natural History, the Sewall-Belmont House, and the Daughters of the American Revolution Museum. We'll tour two other gems of Washington, DC: Hillwood Estate, Museum & Gardens, founded by Marjorie Merriweather Post; and Tudor Place, home of Thomas Peter and his wife, Martha Custis Peter, granddaughter of Martha Washington. For seminars focusing on design and contemporary fiber art, we will visit the National Gallery and the Renwick Gallery.

### Pre- and Post-Symposium Tours

Our specially arranged tours will give you the opportunity to connect with fellow attendees and see significant textile collections in Washington, DC, and the mid-Atlantic region. Pre-Symposium tours include a close look at album quilts in the Baltimore Museum of Art and the Baltimore Appliqué Society, as well as visits to two historic homes: George Washington's Mt. Vernon and George

Mason's Gunston Hall. After the Symposium, we'll travel to Delaware to see Winterthur Estate and Gardens, home of Henry Francis Dupont and his



Symposium Workshops include making felted accessories with Jorie Johnson (above) and a study of velvets with Julie Holyoke of Lisio Foundation.



The collections at the Sewall-Belmont House are featured in a Site Seminar.

Below, detail, “Baltimore Album Quilt,” 1849. American, Maryland, Baltimore. Designer: Attributed to Mary Simon. Friends of the American Wing Fund. BMA 1976.93.





# Textiles & Politics

Textile Society of America 13th Biennial Symposium



Velvet *yasuk* face, Bursa, 17th century, featured in "The Sultan's Garden" exhibition at The Textile Museum. TM I.54. Acquired by George Hewitt Myers in 1951.

unparalleled collection of early American decorative arts.

Our second post-Symposium tour will take attendees to see private collections of fiber art in Washington, DC, and Baltimore's Maryland Institute College of Art.

## Exhibitions & Special Events

Several museums and other cultural institutions have organized exhibitions in conjunction with the Symposium. On view at The Textile Museum is "The Sultan's Garden: The Blossoming of Ottoman Art," and, all Symposium attendees are invited to the preview reception on Friday evening. In Baltimore, the Maryland Institute College of Art is showing "Cloth of Action," an exhibit of collaborative student work, and we will have the opportunity to engage with MICA faculty and students during the Symposium. The US Botanic Garden will be the beautiful setting for our welcoming evening

reception. For a full list of participating organizations, visit our website at:

[http://www.textilesociety.org/symposia\\_2012exhibits\\_events.htm](http://www.textilesociety.org/symposia_2012exhibits_events.htm)

Registrants will also be provided with a full list of Washington, DC area exhibitions at participating museums and museum shops.

## Marketplace

What better way to continue your learning after the Symposium, and to get a start on your holiday shopping than by visiting the Marketplace at the Washington Court Hotel. Twenty-two vendors will feature wearable art, ethnic textiles, books, yarn, fabric, and other textile-related merchandise available for purchase. Though the Marketplace will be open during the entire Symposium, on Thursday it will be available only to Symposium registrants; take advantage of this special preview!

– Cynthia Bohlin

Symposium Planning Committee

Uzbek Master Weaver Rasuljon Mirzaahmedov with some of his ikat designs. Photo: Chris Martens.

## International Speakers Featured at TSA Symposium

THE FOLLOWING ARE AMONG the international speakers who will travel to the Symposium. Please make an effort to greet and welcome them.

RASULJON MIRZAAHMEDOV, Margilan, Uzbekistan, born in 1973, represents the fifth generation of ikat weavers in Margilan, Uzbekistan, a city well known for silk production throughout Central Asia. He learned the skills of ikat weaving from his father, Turghunboy Mirzaahmedov, an internationally recognized Uzbek master of ikat weaving.

He received the UNESCO "Seal of Excellence" for reviving the ancient patterns of Bukhara velvet and established the Khorezm Weaving Training Center in "Olloqulihan" Madrasa in Khorezm, where he restored old Khorezm woven structures.

He set up workshops for ikat and carpet weaving, embroidery, and block-printing under the auspices of UNESCO at The Center for Handicraft Development at Said Akhmad Khuja Madrasa in Margilan city. He continues to operate these workshops today.

Mirzaahmedov was invited twice to Afghanistan by Turquoise Mountain to organize

a revival of ikat weaving and to hold workshops on natural dyeing. His book, *The Secrets of Natural Dyeing* was translated into Dari as well as English and German.

In addition, Mirzaahmedov has been a participant in international exhibitions and competitions in Europe and the US.

– Chris Martens

JORIE JOHNSON, Kyoto, Japan, is recognized internationally as a leader in the area of hand-feltmaking. Born into a Boston wool merchant's household, she studied textile design at the Rhode Island School of Design and KOTO in Finland, where she also interned with Marimekko.

Her work is in numerous collections, including the Victoria & Albert Museum, de Young Museum, Smithsonian Cooper-Hewitt National Design Museum, Bank of America (Fleet Bank), NUNO Corporation, and Kawashima Textile Studio. A part-time lecturer at Kyoto University of Art and Design and other institutions in Japan, Johnson has exhibited, lectured, and led workshops at universities and conferences throughout the US, Europe, and Asia. Her Kyoto-based studio, Joi Rae Textiles, produces limited-edition body wear, accessories, and works for home interiors. For more information, visit:

<http://www.JoiRae.com>







Feltmaker Jorie Johnson with her wool and silk felt work, "China Rose."

Jorie writes, "Observation of three elements: tradition (based on survival), production (incorporating repetition), and art (surface embellishment) has led me to examine the significance of textiles as the major living expression of all peoples, cultures, and ages around the world."

YONG YAN is the Deputy Director of the Court History Department, and Head of the Division of Textile, Palace Museum, Beijing. He joined TSA this year and will present his paper entitled "New Light on Chinese Imperial Silk Textile Production and Management in the Qing Dynasty (1644-1911)" at *Textiles & Politics* in Washington, DC, this fall. Mr. Yan also serves as a researcher at the Palace Museum and is a member of its Committee of Collection and Appraisal of Antiquities. He has been working at the Palace Museum since 1989, where he oversees the preservation, exhibition, and research for the world's largest and most important Chinese imperial textile collection consisting of over 170,000 pieces. He has organized numerous large-scale exhibitions, including "Japanese Cultural Relics at the Palace Museum," "Woven and Embroidered Calligraphy and Painting Collection from the Palace Museum," "Chinese Costume—Treasures of Court Costumes in Qing Dynasty from the Palace Museum," "Heavenly

Palace in Human World" in Japan, "Art in the Reign of Emperor Kangxi" at Versailles Palace, and "Daily Objects from the Court in Ming and Qing Dynasties" at the Louvre Museum.

A leading expert on Qing dynasty court costume, weaving, and embroidery, Yan has published extensively. Some of his publications include: *A Pictorial Book of Qing History—the Reign of Emperor Shunzhi*; *Chinese Costume*, a catalog of the exhibition "Gem of Court Costume in the Qing Dynasty at the Palace Museum;" and *A Pictorial Book of Court Costume in the Qing Dynasty*, among many other books and articles. Yong Yan holds a BA from the Department of Archaeology at Jilin University and received his MA from the Institute of Qing History, Renmin University in 2001.

ALFONSA HORENG of Indonesia recalls, "I remembered what my father always said: 'Never leave the land your great grandfathers inherited to you, and develop it for a good cause.' That local wisdom was what convinced me to leave my career in the big city of Surabaya and return home to develop Flores." And, development in this area in the Nita district of Sikka regency in Indonesia is clearly what Alfonsa is achieving.

In 2003, she established the Lepo Lorun (House of Weaving) Weaving Cooperative. Contacting about 800 women from 17 villages, she injected new life into the traditional art of making *tenun ikat*, a method of weaving that uses pre-dyed thread to create patterns. "I wanted to develop what we already have without taking away the traditional values," she said, adding that each village has its characteristic *tenun ikat* patterns, either characters or symbols, that set them apart and tell the story and philosophy of the people of Flores.

Many take for granted the work of elderly Kampung women who spend their lives weaving traditional ikat cloths. "Many people perceive these women as nobodies and what they do as nothing," says Alfonsa. "But our traditions, in the hands of these women, have been preserved."

She has faced many obstacles along the way—convincing the women to continue to weave when they could do something else to earn a living; inspiring young women to learn the art even though it's not fashionable to do so; and to reintroduce the use of natural dyes to create ikat of a higher value. From Alfonsa,

"I had heard so much about how our great grandmothers used to make natural dyes from plants such as mango, mengkudu [noni], indigo, and turmeric. So I thought, why not revive this knowledge? We can benefit from what we already have around us, and contribute to the environment at the same time."

With *tenun ikat* becoming increasingly popular, Alfonsa says it's important not to forget the artist behind the work. "It is sad to hear people refer to them as artisans instead of maestros. The same goes for all maestros all over Indonesia who are labeled as artisans. Anyone with skills, be it in making *tenun ikat* or traditional musical instruments, should be called a maestro. The women weavers of Flores are maestros from the time they are very young until the day they die."

If you want to meet Alfonsa and learn more about the cooperative, she will be part of TSA's Symposium panel on "Global Artisan Enterprises: Challenges for Sustainability" and speaking about "The Revitalization of Ikat Weaving in Flores Island, Indonesia."

— Marilyn Murphy

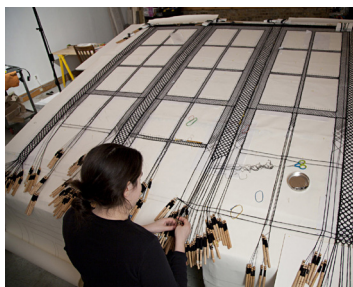


Alfonsa Horeng at San Francisco's Indonesia Day, 2011. Photo: Karin Hazelkorn and Alfonsa Horeng.

## Brandford /Elliott Award

THE 2012 BRANDFORD/ELLIOTT Award for Excellence in Fiber Art will be presented to Olivia Valentine at the Textile Society of America's 13th Biennial Symposium in Washington, DC. Valentine, who has studied at Cooper Union, Brown University, Rhode Island School of Design, and The School of the Art Institute of Chicago, has combined an interest in architecture and social structures with the study of textile constructions, particularly lace. Her recent studio work uses lace representations of windows to explore the boundaries between interior and exterior space. Because lace is often used as an edging, she sees it as representing a mediating space between the private and the public.

Valentine will continue her work with a Fulbright Fellowship in Turkey starting this fall. Her year-long project will explore the relationship between traditional textiles and architecture in Cappadocia. She will study traditional Turkish lace-making techniques (*oya* and *mekik*) at Middle East Technical University and with local women. Her research will then be incorporated into a series of installations that explore the landscape, architecture, and craft traditions of the region as they relate to the idea of lace as an edging or boundary. The Brandford/Elliott Award will provide funding for supplies and residency fees during her stay in



Above, "Guest Room at the Drake"—Studio Installation View, by Olivia Valentine, 2012. String, Nails, Window Casing, 72" h. x 111" w.

Left, "Punto in Aria" (Powerhouse Construction)—Process View, 2011. Balloons, Helium, Hand Constructed Bobbin Lace. Overall completed dimensions: 25' h. x 7' w.

Turkey and for exhibition of the work in Turkey and the US.

The Brandford/Elliott Award was established to honor the lives and work of the late and beloved artists Joanne Segal Brandford and Lillian Elliott. Funding is provided by people who see the value in supporting the work of emerging

contemporary fiber artists. Contributions of any size help to ensure that the award will continue into the future. They can be made from the website, <http://www.brandford-elliott-award.com> or by mail at PO Box 470735, Brookline, MA 02447.

—Cathy Weller



THE TSA IS PLEASED TO PRESENT the newly elected members of the 2012-2014 Board of Directors. They will take office during the Symposium. We welcome the new members, along with continuing members **Gerry Craig, Sarah Fee, Michele Hardy, and Ann Svenson** (in a new position as Director of Internal Relations), and **Pat Hickman**, who has graciously agreed to continue in the position of Past President.

We are very grateful to the Board members who will be completing their terms: **Joanne Eicher, Maryanne Jordan,**

**Matilda McQuaid, Mary Littrell, and Barbara Shapiro.**

They have made tremendous contributions to the organization and we thank them for their service. We also would like to thank **Susan Powers**, who has served as our website Task Representative and wish her the best with her new family.

### Vice-President/President Elect

**Roxane Shaughnessy** is Curator, Collections and Access, at the Textile Museum of Canada. Over the past several years she has managed the digitization and publication of the textile collection online for public access. In 2010, she was the collections lead in the development of *Social Fabric*, the museum's newest interactive website where users can share stories, knowledge, and questions related to textiles. She has curated several exhibitions and curates the

Permanent Collection Gallery. She combines research interests in the museum's Central and South American holdings with an interest in using new media to provide broad and meaningful access to museum collections. Shaughnessy has been the TSA Recording Secretary since 2008 and has attended every TSA Symposium since 1998. She was a member of the organizing committee for TSA 8, 2006, in Toronto, where she also presented a paper.

### Treasurer

**Michael Londrigan** is Chair, Fashion Merchandising at LIM College. He has been involved in the textile industry for over 30 years dealing in cut-and-sew knits and wovens from a sourcing, production, sales, and marketing standpoint both, domestically and overseas. The last position he held in the indus-

try prior to entering education was as National Sales Manager of Ulster Weavers, sellers of fine Irish linen. In addition, he spent three years as Managing Director of US Marketing for Cotton Incorporated, and has also taught textiles for five years. He has published books and articles about menswear and New York factory production. He received an MBA in Marketing from Fairleigh Dickinson University. Londrigan will present his first TSA paper in Washington this year.

### Recording Secretary

**Susan Brown** is Associate Curator of Textiles at the Cooper-Hewitt, National Design Museum. She has curated several exhibitions, including "Fashioning Felt" and "Color Moves: Art and Fashion by Sonia Delaunay," and edited/contributed to the publications for these shows. She has also contributed to books





Shaughnessy



Londrigan



Brown



Svenson



Sanders

and scholarly journals about her research on felt and electronic textiles and has lectured widely on both subjects. Brown received her MA in Costume and Textiles from the Fashion Institute of Technology and spent 12 years as costume designer for theater and opera. She has participated in several TSA Symposia as a speaker, and organized a NYC regional tour for TSA in July, 2011.

#### **Internal Relations Director**

**Ann Svenson** is a textile conservator in private practice. In addition to many significant collections throughout the US, she has served as a textile conservator at the UCLA Fowler Museum, the Los Angeles County Museum of Art, and Shangri La—The Doris Duke Foundation for Islamic Art in Honolulu, HI. Ms. Svenson works from her 5 Oaks Conservation Studio in Los Angeles, where she receives textile artifacts for treatment. She employs her “have needle, will travel” approach to solving textile conservation problems at museum collection sites in California and Hawaii. She was the *Proceedings* editor for TSA and worked with Biennial Symposium committee members designing and editing the 2008 and 2010 Programs and *Proceedings*. She has served as Publications Chair on the TSA Board.

#### **Directors at Large**

**Eulanda Sanders** is associate professor in Design and Merchandising at Colorado State University and Director of the Center for Women's Studies and

Gender. She has been named the Donna R. Danielson Professor in Apparel Merchandising and Design at Iowa State University. She is also the design director at Yo-San Studio where she markets and designs wearable art accessories for an online store. Her published research ranges from punk and goth clothing to female slave narratives and appearance. Her own work has been in numerous exhibitions in the US, and is also included in private collections. Sanders received her PhD from University of Nebraska-Lincoln and her MA in Design from Colorado State University. She has been an active participant at TSA Symposia as well as a Marketplace vendor with Yo-San Studio. She is a nominee for this year's Founding Presidents Award. (See p. 8.)

**Jill D'Alessandro** is curator of Costume and Textile Arts, The Caroline & H. McCoy Jones Department of Textiles Arts at the De Young Museum in San Francisco. She manages a collection of 13,000 textiles and costumes from Asia, Africa, Oceania, Europe, and the Americas. Among the exhibitions she has organized are “The Art of the Anatolian Kilim: Highlights from the McCoy Jones Collection,” “Pulp Fashion: The Art of Isabelle de Borchgrave,” and “To Dye For: A World Saturated in Color.” She has written extensively about textiles, from pulp fashion to New Guinea fiber masterworks. She received her MFA in Fibers from Tyler School of Art and

was a presenter at the 2008 Symposium. She also served on TSA's R.L. Shep Book Award Committee (2009-11).

#### **Dominique Cardon** is

Directrice de Recherche de 1ère classe CNRS [1st class Senior Researcher, CNRS (National Centre of Scientific Research)] and is also a textile designer and weaver. Her recent publications have focused on dyeing techniques, including the study of purple in Roman Egypt and a major book on natural dyes. She received her PhD from the University of Montpellier in History and Archaeology. Cardon was a keynote speaker at the 2010 TSA Symposium in Lincoln, NE, where she also co-organized a workshop on natural dyes with **Elena Phipps** and participated in, and co-chaired sessions on natural dyes and their history.

**Susan Bean** is Curator of South Asian and Korean Art at the Peabody Essex Museum and has curated major exhibitions at the museum, including “Bark Cloth from Polynesia” (1988) and “From the Land of the Thunder Dragon: Textile Arts of Bhutan” (1994) with co-curator **Diana Myers**. Her research and publications range in subject matter from trade goods from India to the Indian origins of the bandana. Bean received her PhD from Columbia University and a BA from Brown University. She was a founding Board member of TSA (1987-92) and has presented many papers at the Symposia.

– *Matilda McQuaid*

Chair, Nominating Committee



D'Alessandro



Cardon



Bean



## Getting to Know Our Eminent FPA Nominees

THE RECIPIENT OF THE PRESTIGIOUS TSA 2012 Founding Presidents Award will be announced at the 13th TSA Symposium in September in Washington, DC. Inaugurated in 2008, this award recognizes excellence in the field of textile studies and ensures that the finest new work is represented at the organization's biennial Symposium. The award is named in honor of the five founding TSA presidents: **Peggy S. Gilfoy** (deceased), **Milton Sunday**, **Lotus Stack**, **Mattiebelle Gittinger**, and **Louise W. Mackie**.

Six authors of five papers were chosen as finalists by the FPA committee, who considered excellence in scholarship and appropriateness to the Symposium theme, *Textiles & Politics*. These six nominated FPA authors represent some of the breadth that makes TSA such a vital organization. Those nominated include four educators, two designers, an independent scholar, an associate curator, and several published authors. They are currently located in Europe and Canada, as well as the East, West, and South of the US. Their areas of expertise include Anthropology, Ethnography, Islamic Humanities, Material Culture, Contemporary Art, Museum Studies, Design

Merchandising and Women's Studies. They have studied, exhibited, taught, published, and designed textiles in one way or another, and we at TSA are the fortunate beneficiaries of their research and passion. The TSA Board is proud to honor all six of the FPA nominees.

"Embroidered Politics."

**Miriam Ali-de Unzaga** earned an MA in Islamic Humanities from the Institute of Ismaili Studies, London, and a PhD from the Institute of Anthropology and Museum Ethnography, University of Oxford. She is currently Visiting Scholar at the Papyrus Museum-Austrian National Library researching Egyptian medieval textiles.

"Provenance: The Story of a Textile and its Journey to the Slave Quarters." **Susan Falls** earned an MA and a PhD in Cultural Anthropology from CUNY-Graduate Center in New York. She is currently a Cultural Anthropology Professor at the Savannah College of Art and Design (SCAD). Her collaborator, **Jessica Smith**, earned a BFA from the University of Washington and an MFA from the University of Kansas. She is an exhibiting artist/textile designer and Professor of Textiles at SCAD.

"By Your Exertions Conjointly with Ours: British Printed Cottons in Brazil, 1827-1910." **Sarah Parks** earned a BA from Wellesley College and an MA from the University of

Delaware's Winterthur Program in American Material Culture, where she received the E. Mc Clung Flemming Thesis Prize. She is currently the Associate Curator of the Nantucket Historical Association in Massachusetts.

"Felt Space: Responsive Textiles, Fabric Dwellings and Precarious Housing." **Kristy Robertson** earned an MA from the Department of Art History and a PhD from the Department of Art: Studies in Visual and Material Culture, both at Queen's University, Ontario. She was a Postdoctoral Fellow at the Constance Howard Resource and Research Centre at Goldsmiths College, University of London. She is a published author and currently serves as an Assistant Professor of Contemporary Art and Museum studies at the University of Western Ontario.

"The Politics of Textiles Used in African American Slave Clothing." **Eulanda A. Sanders** is also a newly elected TSA Board member. See her bio and photo on p. 7.

Our congratulations are extended to all those who were nominated. The winner(s) will receive a monetary award and all finalists receive complimentary Symposium registration. You can hear their presentations at the Symposium. To contribute to this Award, please contact the TSA National Office directly at: [tsa@textilesociety.org](mailto:tsa@textilesociety.org).

— Barbara Shapiro

## Student/New Professional Awardees

TSA IS PROUD TO SPONSOR the following five outstanding recipients of this year's Student/New Professional Scholarships, which provide Symposium registrations. The application process is open to all students or recent graduates starting their careers.

The five recipients were chosen from 33 applicants; in addition, the TSA board created 14 partial Symposium fee waivers to allow more members of this group of emerging scholars and artists to attend the TSA 13th Biennial Symposium in Washington, DC. The Symposium theme, *Textiles & Politics*, has had a very strong response from curators, scholars, collectors, artists, and other textile enthusiasts.

The scholarship recipients have come to textiles via studies in Anthropology, Archeology, Oriental Studies, and Religious Studies, and will be arriving from the USA, Canada, Turkey, and the UK.

**Dr. Selin Ipek** comes from Istanbul, Turkey, where she works at the Topkapı Palace Museum. She completed her PhD on "Fashion of the Court Women's Attire of the 18th and 19th Centuries in the Light of Written and Visual Sources kept in the Topkapı Palace Museum" at Mimar Sinan Fine Arts University. She will pres-

FPA Nominees, left to right: Susan Falls, Jessica Smith, Sara Parks, and Kristy Robertson. Eulanda Sanders is pictured on p. 7. Not pictured, Miriam Ali de Unzaga.



ent "Ottoman Fabrics During 18th-19th Centuries" at the TSA Symposium.

**Mara Kaktins** is a historical archaeologist and PhD candidate at Temple University's Department of Anthropology. Her dissertation research centers on the changing treatment of the poor throughout the colonial period, utilizing the first Philadelphia City Almshouse as a focal point. Her study seeks to reveal more about the types of cloth produced at the almshouse, in addition to revealing information about the daily lives.

**Jane Lynch** is a Doctoral Candidate in Sociocultural Anthropology at the University of Michigan. She holds an MA in Anthropology from the University of Michigan and an MA in Social Science from the University of Chicago. She carried out her doctoral study on the handloom textile industry in India Sept. 2010-Apr. 2012, supported by a Fulbright-Nehru Student Research Fellowship. She will present "Being and Buying Chanderi: The Social Life of a Brand."

**Rachel Silberstein** is a PhD candidate in Oriental Studies at the University of Oxford, UK. Her research examines issues of fashion and identity in the dress of Qing women. She has recently been awarded the 2012 Gervers Fellowship at the Royal Ontario Museum to study their collection

of Chinese vernacular textiles.

**Laura Stemp-Morlock** completed her Master of Theological Studies at Conrad Grebel University College in Waterloo, Canada, and begins PhD studies this fall (Religious Studies) on Mennonite and Muslim veiling practices in Canada. Her research examines the intersection of religious ideology, gender, culture, and history, and the impact these have on women's appearances. She is presenting "Blinded by the Veil: Muslim Canadians Encounter Québec's Sovereignty, Secularism and Proposed Niqab ban" at the Symposium.

More details on the Scholarship criteria and jury process are available on the TSA website:

<http://www.textilesociety.org/awards>

—*Ruth Scheuing*  
Chair, TSA Student and New Professional Scholarships



## Member News

**Akiko Kotani** was named Heinz Foundation/The Pittsburgh Foundation Fellow, which will provide funding for her 2013 Pittsburgh Artist of the Year exhibition at the Pittsburgh Center for the Arts, Sept.-Nov. 2013. This year, Kotani will be part of the conference, "Paul Klee: Philosophical Vision, From Nature to Art," at Boston College, Oct. 17-19, held in conjunction with a major Paul Klee exhibition at the McMullen Museum of Art, Boston College, Sept. 1-Dec. 9.

<http://www.bc.edu/gn-artmuseum>

**Chris Martens** was awarded a 2012-2013 IREX Title VIII Policy



"The Surface," tapestry by Susan Iverson, wool on linen warp, 4' 9" x 6' x 10", shown in "Pushing the Limits" at Artspace, Richmond, VA.

Fellowship to research "Religious Practice of the Turkmen: Illuminated by Women, Textiles and Islamic Oral Tradition."

**Zenaide Reiss** is reducing her studio space drastically and requests help from TSA members in selling her 46-inch, 16-harness, AVL Compu-dobby loom. She also has lots of weaving accessories, such as warping reels, spool racks, etc. Just ask; she probably has it. She also needs help in selling yarn—mostly dyeable white wools and rayons. She would be happy to receive referrals to places she might donate yarns and smaller weaving tools. The studio is in Central NJ.

[zenaiden@verizon.net](mailto:zenaiden@verizon.net)

TEL 908/995-9336

## Member Exhibitions

**Regina Benson** recently mounted an installation at Ice Cube Gallery, Denver, CO. "Wading In: Experiential Art in the Material World" presents a sea-side environment based on her scuba-diving trip to Australia's Great Barrier Reef. In a series of three artist talks, Benson explored her artistic inspiration and the challenges of creating works within a fluid environment. Her Solo exhibition,

"Personal Landscapes: Created in Nature's Studio" is on view Aug. 23-Sept. 9 at Parish Gallery, Chehalem Cultural Center, Newberg, OR.

<http://www.reginabenson.com>  
<http://www.chehalemculturalcenter.org>

**Laura Camerlengo** organized a small exhibition of 18th- and 19th-century Scottish samplers at the Philadelphia Museum of Art. These were collected by the Philadelphia-based candy company, Whitman Chocolates, and will be shown in celebration of Whitman's 170th anniversary and the 100th anniversary of the Whitman "Sampler" chocolate box, Aug. 3-Spring, 2013.

<http://www.philamuseum.org>

**Walter Denny** continues his work as Senior Consultant in



Silk Ikat in a Turkish market.  
Photo: Chris Martens.

## TSA HEADQUARTERS

Charlotte Cosby, Manager  
TSA National Office  
TSA Member Services  
Registrar, Symposia, Study  
Tours, and Workshops

PO Box 193  
Middletown, DE 19709  
TEL 302/378-9636  
FAX 302/378-9637

[tsa@textilesociety.org](mailto:tsa@textilesociety.org)  
<http://www.textilesociety.org>

Your source for membership forms, study tour information, and the latest news.





"Blue Peninsula," Jacquard-woven art textile by Michael Radyk.

the Department of Islamic Art at the Metropolitan Museum of Art in New York. He will be on research leave from the University of Massachusetts at Amherst from Sept., 2012 to Sept., 2014, and this Fall he will serve as the first David Nasser Khalili Visiting Professor of Islamic Art at Queens College in New York. His exhibition of textiles and carpets, created and produced with **Sumru Krody**, entitled "The Sultan's Garden: The Blossoming of Ottoman Art," will be on view at The Textile Museum in Washington, DC, Sept. 21-Mar. 10, 2013.  
<http://www.textilemuseum.org>

**Susan Iverson** will have tapestries in the following group exhibitions this fall. "Pushing the Limits," Jul. 27-Sept. 23 at Artspace Gallery, Richmond, VA; "American Tapestry Biennial 9," Oct. 19-Dec. 16 at the Dairy Barn Cultural Arts

Center, Athens, OH; and "New Fibers 2012," Nov. 14-Dec. 16 at Eastern Michigan University, Ypsilanti, MI.

<http://www.dairybarn.org>

"Tormentas y Suenos," a solo exhibit of weaving and surface design by **Carolyn Kallenborn** was on view during July at the Textile Museum of Oaxaca, Mexico.

<http://carolynkallenborn.com>

A solo exhibition of weavings by **Michael Radyk** are on view Sept. 6-Oct. 14 at McLanahan Gallery, Misicagna Family Center for Performing Arts, University of Pennsylvania, Altoona.

<http://www.aa.psu.edu/misicagna>

**Karen Searle** participated in "Medium of Exchange: The Art of Cash", Jun. 22-Aug. 18 at Banfill-Locke Center for the Arts, Minneapolis, MN. Her objects made from legally shredded currency were viewers' favorites in this inter-disciplinary, discursive exhibition. Her wire sculptures will be featured in "Lace & Gunpowder: The Male/Female Exhibition" Nov. 19-Dec. 23 at K.G. Murphy Gallery, St. Catherine University, St. Paul, MN. This exhibit pairs four male and four female artists who work with similar subject matter to see whether the artists' gender can be discerned by viewing the work.

<http://www.banfill-locke.org>

<http://karensearle.com>

"The Ultimate Faux Fur" by **Karen Searle**. Legally shredded currency with rayon and metallic threads worked into cotton lace; satin lining, crochet trim.



**Barbara Shapiro** will participate in the exhibit "Four Weavers: Pathways in Contemporary Fiber Art" at the Petaluma Art Center, Petaluma, CA, Jan. 11-Mar. 10, 2013. It features multi-dimensional textiles by Shapiro and Candace Crockett, **Ulla de Larios**, and Suki Russack. The lives and careers of these four women have intertwined for many years. Beginning as weavers, they have followed various paths in developing their art. Each has a passionate and unique involvement in the contemporary fiber arts movement. The exhibition demonstrates their commitment to labor intensive textile techniques as a means to building strong, contemporary visual statements. Demonstrations, workshops, and hand woven contemporary fashion design will further enrich the exhibit.

<http://www.petalumaartscenter.org>

This Fall, Shapiro will teach a 6-week basketry course for Osher Lifelong Learning Institute at San Francisco State University's downtown campus.

<http://olli.sfsu.edu>

**Yushan Tsai's** recent exhibition of her reproductions of aboriginal Chinese textiles at the The Shung Ye Museum of Formosan Aborigines (see TSA Newsletter Spring, 2012), was well attended by family, friends, and members of the Taipei, Taiwan crafts and arts community. Some of the

**Yushan Tsai speaks at her recent exhibition at the Shung Ye Museum of Formosan Aborigines.**

guests observed that they had not previously seen such comprehensive coverage of nearly all of the different tribes' fabrics in a single exhibition. At the opening, Tsai spoke about her 10 years of experience researching aboriginal Chinese textiles. The reception was attended by the Minister of the Council of Indigenous Peoples, who also gave a brief speech.

[http://www.sinica.edu.tw/tit/museums/1294\\_shung-ye.html](http://www.sinica.edu.tw/tit/museums/1294_shung-ye.html)

## Member Lectures and Workshops

On May 19, **Ruth Barnes** lectured at the DeYoung Museum, San Francisco, CA, on the collection of 19th century Central Asian garments that she traced to the British explorer Robert Shaw during her tenure as the Textile Curator of the Ashmolean Museum, London. Barnes is currently Thomas Jaffe Curator of Indo-Pacific art at the Yale University Art Gallery.

<http://www.famsf.org>

**Catharine Ellis** will present an 8-week Weaving/Dyeing Concentration course this fall at Penland School of Crafts. The class will explore fibers, weaving, yarn dyeing and piece dyeing.

<http://penland.org>

**Nazanin Hedayat Munroe** will teach a workshop on silk painting at the Metropolitan Museum of Art, NYC, Oct. 6-20, inspired by Iranian and Islamic artworks in the Met's collection. Registration: TEL 212-570-3961



**Rasul Mirzaahmedov**, a fifth generation Uzbek master-craftsman and creator of the Oscar de la Renta ikat collection, will demonstrate this ancient technique at the American Museum of Natural History on Sept. 20. He will demonstrate the ikat process and weave on the museum's newly acquired Uzbek loom, surrounded by a display of textiles from along the legendary Silk Road.

<http://www.amnh.org>

To celebrate the launch of their new book, *Qaraqalpaqs of the Aral Delta*, **David and Sue Richardson** will be lecturing in several cities throughout the US in September, as well as giving a paper at the TSA Symposium. Lectures will take place in Chicago, Indianapolis, Seattle, San Francisco, Los Angeles, Washington, New York, and Boston. See their website for more details:

<http://www.qaraqalpaq.com/lectures.html>

## TSA listserv

THE MISSION OF THE TSA listserv is to provide a venue for ongoing dialogue among our diverse and globally dispersed textile community. Listserv members engage in conversations about research; share information about particular textiles, techniques, people, and regions; announce publications and exhibitions; and share research in progress.

You can subscribe to the listserv by using the form on the TSA website at the address below. As soon as the form is submitted, you will be able to join in the conversations!

Subscribe at:  
[http://www.textilesociety.org/resources\\_listserv.htm](http://www.textilesociety.org/resources_listserv.htm)

– Lydia Fraser,  
Listserv Coordinator

**Michael Rhode** lectured Aug. 4 at the Craft in America Study Center, Los Angeles, CA, on "From Rugs and Patterns, to Tapestries and Ideas: The Evolution of a Handweaver." His work is featured at the Grand Hand Gallery, St. Paul, MN through September.

<http://craftinamerica.org>  
<http://thegrandhand.com/>

## Member Publications

*Weaving a Chronicle* by Judith Poxson Fawkes was published by Schiffer this Spring and is available at book stores. The 98 featured tapestries and their histories cover 47 years of Fawkes' creative tapestry art using diverse techniques.

ISBN: 978-0-7643-4063-5  
Hardcover \$39.99

<http://www.schiffer.com>

**Ruth Marshall's** new book, *Vanished In to Stitches* is available on the CreateSpace website. Marshall showcases her intricate knitted textiles in a 40-page softcover book that provides insight into her unique story and the urgent message she delivers through her designs of endangered animal pelts.

<http://www.ruthmarshall.com>  
<https://wwwcreatespace.com>

## Member Tours

**Serena Harrigan's** Textile Odyssey Tours: Oct. 28-Nov. 12: **Southwest China**, Guangxi, Guizhou, Yunnan. Observe ethnic dress and textile traditions of Mini-skirt Miao, Dong, Red Yao, Shui, Flower-skirt Miao, Red Miao, and White Pant Yao. Nov. 12-17: Extension tour to remote western Yunnan, **Myanmar**, Yangon, Bagan, Mandalay, Inle Lake, Sittwe, Mrauk. Jan. 18-Feb. 2, 2013: **Southwest China**. Demonstrations of lotus stem fiber weaving, *acheik* weaving, silk ikat, weaving of the Khami, Chin, Mro, Rakhine, and Paduang ethnic groups, along with other demonstrations and visits to ancient temples. Feb.

2-Feb. 6, 2013: Extension tour to remote Kengtung State.

<http://www.textileodyssey.com>  
[textile\\_odyssey5@yahoo.com](mailto:textile_odyssey5@yahoo.com)

**Wendy Erd** leads a Bhutan tour Nov. 18-28: **Eastern Textiles of Bhutan: A Weaver's Journey**.

Explore the remote Eastern reaches of Bhutan, where cloth is considered precious, to meet weavers in Khoma, natural dyers in Radi, and attend a festival in Mongar. Information:

[wendyerd@gmail.com](mailto:wendyerd@gmail.com)  
[wendy@sacredhimalayatravel.com](mailto:wendy@sacredhimalayatravel.com)

**Susan Faeder's Quilters**

**Express Tours to Japan**. Nov.

4-15: **Autumn Splendor**. Visit artisans, shops, and museums in Tokyo, Nagoya, and Kyoto. Jan. 22-Feb. 3, 2013: **Japan-uary**.

Visit the Tokyo Dome Quilt Festival. Itinerary information is on her website:

<http://qejapan.com/itinerary.php>

**Stephanie Schneiderman** will lead two tours this fall. Sept.

7-16: **The Mexican Rebozo** focuses on the intricate dyeing and weaving of silk jaspe (ikat) shawls. Textile Anthropologist Marta Turok will discuss the history, heritage and threats to this ubiquitous female garment in Mexico. Oct.-Nov., (Date Pending): **The Textile Traditions of Oaxaca**. Visit Amuzgo & Mixteco communities of Oaxaca's coast to observe traditional weaving with *coyuche* and green cotton, and dyeing with *purpura pansa* mollusk. In Oaxaca, visit weavers and natural dyers and the Museo Textil de Oaxaca, the Ethnobotanical Gardens, and the Cochineal R&D facility.

TEL 734-769-7839

[info@tiastephanietours.com](mailto:info@tiastephanietours.com)  
<http://www.tiastephanietours.com>

Aerial view of the fire damage at Ka'ala Farm.



## Fire At Ka'ala Farm

### Participants in the 2008

Hawaiian Fibers post-Symposium tour will remember the pristine site of the Cultural Learning Center at Ka'ala with its terraced *lo'i*, (taro paddy), the *wauke* (paper mulberry) grove which provides bark for *kapa*, and the thatched *hale*. For more than three decades, countless groups have gathered in the hale to share knowledge of Native Hawaiian culture, including the rich fiber tradition. In early June, Ka'ala suffered a devastating brush fire that leapt over the adjacent ridge and surrounded the farm. The hale burned to the ground, and the water line was destroyed. Google "Ka'ala Farms Fire" for more images. Thankfully, the gardens-lo'i, wauke, and other plants were saved.

Ka'ala, as is their way, is using the losses they have suffered to learn new lessons. They have been deeply moved by expressions of support from friends near and far. Words of appreciation for their work and contributions to aid in their rebuilding would be greatly appreciated and can be sent to: Ka'ala Farm, Inc.

P.O. Box 630  
Wai'anae, HI 96792  
[kaalafarm@gmail.com](mailto:kaalafarm@gmail.com)





## Tapestry Research Query

As part of his research on Contemporary tapestry, Stanley Bulbach asks fellow TSA members to send him their answers to the following questions.

1. What professional research has been occurring in the field of contemporary fiber art, particularly contemporary tapestry, in a structured manner in accordance with general academic research guidelines and "best practices"? And, what are those "best practices," and where are they openly explored and discussed?

2. What professional research has been reaching out to survey comprehensively the work being done this field? Are any requirements in the research disclosed in the research; e.g., fees for participation or entrance, paying of jurors, donating art work to the research institution, commercial gallery representation, etc.?

3. Does any professional research passing formal judgment on contemporary fiber art, including contemporary tapestry, regularly examine unsolicited work done in this field, or is the research restricted to previously researched work?

Thank you, TSA, for helping me to research this important aspect of contemporary fiber art.

– Stanley Bulbach, Ph.D.  
[letters@bulbach.com](mailto:letters@bulbach.com)  
[www.bulbach.com](http://www.bulbach.com)  
[www.handembroidery.com](http://www.handembroidery.com)

## Embroiderers for the Queen

Hand & Lock Embroiderers of London was honored to produce the Thrones and Banners embroideries for the Royal Barge on which Her Majesty the Queen and the Prince of Edinburgh, the Duke and Duchess of Cornwall, the Duke and Duchess of Cambridge, and Prince Harry traveled down the Thames. The hand embroidered banners feature the Queen's Cipher and are based on the Coronation Robe, which was embroidered by Hand & Lock in 1952. The next day,

Her Majesty and other members of the Royal Family attended the Diamond Jubilee Concert that was held in front of the Buckingham Palace. The performers Robbie Williams and Sir Paul McCartney wore military style uniforms trimmed with gold-and-silver work that was also commissioned from Hand & Lock.

<http://www.handembroidery.com>

## New Online Magazine

Cultured Expressions, a website for African fabrics, has launched a new online magazine called *Fabrigasm*. The premiere issue includes an interview with fiber artist Kweli Kitwana, free project ideas, a special feature on Kuba cloth, tips for creating a calming atmosphere at home, the Adinkra Wedding, and more.

<http://culturedexpressions.com/flip/FabrigasmSP12>

## Fairchild Books Acquisition

Fairchild Books, publisher of textbooks and educational resources for students of fashion, merchandising, retailing, and interior design has been acquired by Bloomsbury Publishing Plc., which has companies in London, New York, Qatar, India, and Australia. It acquired Berg Publishers in 2008, launched the award-winning *Berg Fashion Library* in 2010, and acquired a fashion photography archive with over 600,000 images in 2011. With the Fairchild acquisition, Bloomsbury will significantly expand its US presence. Fairchild Books will be headed by Kathryn Earle under Bloomsbury's Academic & Professional division.

<http://www.bergpublishers.com>

## FIT Online

The MFIT Online Collections are now online with over 600 objects and 875 images. Visit the site to search, browse, collect, and share online images of 300 years of fashion and accessories.  
<http://fashionmuseum.fitnyc.edu>



## Ghanaian Weaver Bobbo Ahiagble

MASTER WEAVER GILBERT Ahiagble, best known as Bobbo, passed away on July 10. His weaving skills fascinated textile experts and children alike at the hundreds of demonstrations and workshops he gave on Kente cloth weaving all over the US and in the Ivory Coast, Switzerland, and, most recently, in New Zealand. In 1975, on his first US tour, he was invited as an artist-in-residence by the Museum of African Art, then a private museum.

Thereafter, he returned many times to teach teachers, curators, and the general public at the National Museum of African Art, Smithsonian Institution. He had the unique gift of bringing the language of cloth to life, telling the story associated with each motif, and showing how the cloth is worn and on what occasions.

He was born into a family of Master Weavers of Ewe Kente cloth in the town of Agbozume, located in the Volta region near the border of Togo, still one of the most famous textile markets in Ghana. His legacy lives on through his sons, who are Master

Weavers in their own right. His son, Bobbo Chapuchi lives in Washington, DC, and continues to give workshops and demonstrations in the DC metropolitan area, often accompanied by his older brother, Solomon Grandy. Another son, Dennis Ahiagble, authored the book, *Pride of Ewe Kente Weaving*, and is currently teaching in the UK.

I met Bobbo in 1975 while working at the Museum of African Art. We became good friends, and he always addressed me as Big Sister. When I moved to the Ivory Coast the following year, it was my goal to keep high quality African strip cloth weaving alive. I accomplished this by assisting weavers and spinners in the northern Sahel region to establish the Union of Craft Cooperatives of the North (UGAN).

The first cultural exchange between Bobbo and the UGAN weavers occurred when Bobbo exhibited in Abidjan. Although they spoke French and he spoke English, they communicated through the language of cloth! Some years later (1998), UGAN's president, Amidou Coulibaly and Bobbo gave workshops under the trees at Agnes Scott College as part of the Handweavers Guild of America's Convergence convention in Atlanta, GA. There, they recreated an African weaving village! Visit the web page for Bobbo and sons:

<http://www.africancraft.com>

–Louise Meyer

Bobbo Ahiagble and sons.





## Think Tank Symposium

JUNE 7-10, 2012

PAST PRESIDENT, PAT HICKMAN, represented TSA at an exciting collaborative event between the Touchstone Center for Crafts in Farmington, PA, the Society for Contemporary Craft, and Crafthaus in Pittsburgh. The three-day event was dedicated to increasing public awareness of, and participation in, classical and contemporary craft forms. In an open, focused environment, Crafthaus founder Bridgitte Martin chaired the intense conversation on the current state and future of craft in America.

The goal of the Symposium was to identify and discuss creative solutions to some of the critical challenges currently facing the craft world. Thirty-two leaders of various craft organizations, makers, and creative thinkers in the field convened to begin a dialogue about future collaborative efforts and how to address questions and issues across media. Advisory and task committees formed at the conclusion of the Think Tank to continue the conversation and research via website exchange. Chris Amudsen, American Craft Council Executive Director; John Rose, Media Enterprises CEO; and **Pat Hickman** facilitated the discussion, "Looking into the Future: Cooperation." TSA was the voice of textiles at this gathering, presenting our field's history and the experiences that inform our engagement with the future of craft in America.

— Pat Hickman

## Weaving History Conference

MAY 19 - 20, 2012

THE HANDWEAVING MUSEUM  
CLAYTON, NY

ALWAYS NOTEWORTHY FOR ITS variety of approaches to the subject of weaving history, topics of the 2012 conference ranged from the early 19th century to the late 20th, and from North America to the Baltic.

### Textile Processes

The conference began with an attempt to solve a puzzle: How was a group of early 19th-century double-cloth coverlets actually woven? These geometric-pattern coverlets, thought to have been woven on Long Island beginning in 1810, often contain woven-in names, and sometimes dates. Most are far too complex to have been woven on ordinary treadle looms, yet they antedate the use of the Jacquard loom. Some historians believe they were woven on early barrel looms. These coverlets typically contain areas of garbled text or "hen tracks," which generally occur when a loom with a limited number of shafts is used. In "A Double-Cloth Odyssey: John Duncan's Back Harness, the Ekenmarks, and the Enigmatic Long Island Coverlets," **Patricia Hiltz** suggested an alternative—the use of a loom with a shaft-draw system, or "back harness," like that described in 1808 by Scottish weaver, John Duncan. Duncan's back-harness is best known for its use by the Ekenmark family in Scandinavia for damask weaving, but it is also known to have been used for weaving double-cloth, also described as "English floor cloth." Hiltz tested her conclusions by building a back-harness for her own loom and weaving a sample with a Long Island-type pattern piece and "hen tracks."

M. Kati Meek, who has been studying and replicating the textiles and costumes of Lithuania

for many years, showed slides of hand-woven treasures now in museums in Kaunas and Vilnius, Lithuania, taken while researching her book, *Reflections From a Flaxen Past*. Meek highlighted a noteworthy collection of photos documenting textile production in the Lithuanian countryside in the early 20th century, showing the many steps of processing flax: harvesting, rippling, retting, drying in special ovens, breaking, scutching, and hackling. In some cases, hand-powered flax breaks were used, but, the pictures also show the use of horse-powered machines to ease the labor. Even the processes of laundering and bleaching, often done outdoors in ponds or streams, were included. Meek brought many beautiful examples of antique Lithuanian textiles, as well as many pieces that she had woven. In two pre-conference workshops, Meek shared her knowledge of weaving fine linens and of double-harness weaving in the Lithuanian manner.

### Textile Usage

In New Brunswick, Canada, during the 1790s, as much as 20-30% of the total value of an estate was often assigned to the bedding. In "Sleep Tight: The Meaning of Bedding in Southern New Brunswick, Canada 1787-1830," Judith Rygiel explored the significance of this valuation by examining legal documents, account books, diaries, and newspapers. In early New Brunswick culture, fine bed coverings were an important status symbol, and even people who lived in log

cabins often had finely appointed beds. Among the most highly valued bedding items were "rose blankets," or fulled blankets embroidered with medallions that were imported from Britain. Woven coverlets and Bolton counterpanes were also highly prized, as were quilts made from cotton prints imported from India. Bed curtains and feather mattresses comprised another major portion of the bedding that was counted in the inheritance. Legally, one-third of a husband's assets were dower rights belonging to his wife. Deeds of maintenance, which stipulated what a widow would receive for support after the death of her husband, often mentioned bedding in addition to livestock, crops, and land.

### Decorative Textiles

Virginia Gunn spoke on the importance of understanding changing tastes in the decorative arts. In "Nineteenth-Century Coverlet Weaving and Carpet Weaving: Exploring the Connections," Gunn noted that when wall-to-wall ingrain carpeting first became fashionable in American homes in the 1830s, many professional weavers began to produce both Jacquard-woven double-cloth coverlets, (sometimes called "carpet coverlets"), and ingrain carpeting (often known as Kidderminster). For example, Ohio weaver Jacob M. Slusser, best known for coverlets, advertised in 1840 that he wove carpets. By contrast, Isaac Brown, another Ohio weaver, is best remembered for the carpets he

Pat Hiltz' reproduction of the weave structure of an early Long Island-style double-cloth coverlet.





produced during the latter part of his career, but he also wove at least 52 signed and dated coverlets. Early ingrain carpeting was composed of strips which were joined edge-to-edge to cover the floor. Taste in ingrain carpet patterns from 1830-1850 favored medallions similar to those in coverlets. Flower designs became popular during the 1850s; in the 1870s, scattered motifs in browns and golds or in reds and greens reflected the Eastlake influence; in the 1880s-90s, dense allover patterns became the norm. Gunn suggested that, by focusing on carpet weaving, some weavers were able to continue their profession even after hand-woven coverlets had lost their appeal and mass-produced carpeting had become available.

Nell Znamierowski's talk on "The Growth of the Fiber Art Movement" was remarkable because it focused on the history of weaving as art, and it represented the views of an actual witness to this history. Znamierowski noted that the term "fiber art" did not exist until 1970 and traced the beginnings of the fiber art movement from its roots in rya-rug weaving to a well-received international exhibition at the Museum of Modern Art in 1969, when art weavings were called "wall hangings." After 1970, the term 'fiber art' came into vogue and fiber artists moved along a trajectory that brought their creations "off the wall" and eventually toward installation art. Znamierowski's slides

of various exhibitions documented such events as Anni Albers' experiments with innovative loom-controlled weaving, Mary Walker Phillips' contributions to knitting as an art form, Walter Nottingham's crocheted forms, Kay Sekimachi's double-weave creations with nylon monofilament, and Sheila Hicks' experiments with fiber sculpture. Also included was basketry by Ed Rossbach and Susan Weisman's installations of creative spinning. Znamierowski emphasized the contributions during the 1980s of several Polish fiber artists, including Magdalena Abakanowicz, Zofia Butrymowicz and Ewa Jaroszynska. In a provocative conclusion, she asked whether fiber art "has become a category that faces relegation to the dustbin of history as a product of its era. Will it survive as a specific art form or become a historical novelty of the late 20th century?"

Ron Walter's presentation, "Some Early Pennsylvania Fancy Coverlets," brought the focus back to the 19th century. Many textile historians have admired Walter's recent exhibit on domestic textile tools at the National Museum of the American Coverlet in Bedford, PA, and the fine exhibit catalog, *Stay at Home and Use Me Well. Flax and Fleece: Fiber to Fabric*. Several questions framed Walter's talk: Who were the earliest "fancy coverlet" weavers in Pennsylvania, how were they related, and what kind of equipment did they use? In Berks county alone, Walter found 320 weavers and 10 fancy coverlets listed on the tax rolls of 1837. So far, the earliest identifiable Pennsylvania fancy coverlet was woven by John Shawda in 1830; Shawda purchased the rights to use a patent loom the same year. Another Pennsylvania fancy weaver active in the 1830s was Leonard Metz, who, in 1831, purchased rights to use a Jonathan Conger patent loom

which used a board with pegs to control the pattern. Other early Pennsylvania fancy weavers studied by Walter were John Lanz, John Kaufman, S. and J. Hausman, Solomon Kuder, and Jacob Biesecker Jr. Walter also speculated on the influence of the early patent looms of Horace Baker (1827 and 1830), and David Pollay (1830). His ongoing research promises to illuminate an area of textile history that is still not entirely understood.

The final Saturday paper was "John Murphy's *A Treatise on the Art of Weaving: The Book, Its Publication History, and the Equipment Included in It*" by Marjie Thompson and Jean Hosford. Scottish author John Murphy published his first weaving book in 1810. His second book, *A Treatise on the Art of Weaving*, came out in 1824 when the cotton industry was flourishing in Britain, and 11 editions had been issued by 1857. In spite of the importance of his book, John Murphy remains a mysterious figure, and little is known about his life.

## Other Programming

Saturday's dinner speaker, Ted Fall of TD Fall and Company, presented a brief slide show on the history of velvet, which included pictures of some Italian firms that still weave velvet in the traditional manner. He passed around a great variety of luscious velvet samples woven by noted firms, including Kravet, Lee Jofa, Ralph Lauren, and Brunschwig & Fils.

Sunday morning featured three round-robin sessions highlighting the Handweaving Museum's collections. Sandra Swarbrick showed pieces woven by Mary Snyder in 1979 for a solo exhibition in Banff. One spectacular piece was "Textile Terminate," woven in double-cloth and requiring the use of

eight different looms; the warp from one loom becoming the weft for another, as sections were placed at right angles to each other to form a massive abstract form that was hung from the ceiling.

Martha Reeves discussed Tarascan lace, a hand-picked, patterned leno woven on backstrap looms by the Tarascan Indians of Mexico. The lace may have been an indigenous development, but it may also have been introduced by an early Bishop. Weavers in the US have also worked in the technique, and the Handweaving Museum houses Tarascan lace woven by Gladys Smith and by Berta Frey.

Finally, Megan Kerr, the museum's new collections assistant, guided us through the gallery displaying pieces recently donated to the museum by noted weaving teacher and historian, Ruth Holroyd. Holroyd, a lively nonagenarian, was present for this session.

The 2012 Weaving History Conference was the 18th annual conference hosted by the Handweaving Museum in Clayton, NY. The multi-faceted presentations relating the history of weaving to developments in art, technology, social history, cultural history, and economic history have always started the summer on a high note for its enthusiastic attendees. This conference was no exception.

—Patricia Hilts

## TSA NEWSLETTER DEADLINES

• March 30 • July 30  
• November 30

Please send news, exhibition reviews, book reviews, conference reviews, event listings, and articles to:  
Karen Searle, Editor  
[ksearletsa@gmail.com](mailto:ksearletsa@gmail.com)

## ATTENDING A CONFERENCE?

Take some TSA brochures along with you. Contact Char in the TSA Office to request brochures to hand out at your next meeting or textile-related event.  
[tsa@textilesociety.org](mailto:tsa@textilesociety.org)



THE NEW FRONTIER: HISTORY AND  
CULTURE OF THE NATIVE AMERICANS  
FROM THE COLLECTIONS OF THE  
GILCREASE MUSEUM

PITTI PALACE, FLORENCE, ITALY  
JULY 3-DECEMBER 9, 2012

**H**ERMAN J. VIOLA, CURATOR Emeritus at the Smithsonian's National Museum of Natural History, and Robert B. Pickering, Deputy Director of the Buffalo Bill Historical Center, Cody, WY, (also a forensic anthropologist), have created an extraordinary display in Florence's Pitti Palace. The aim of the exhibition was to reach and inform a general public, and this has been expertly achieved. However, as a textile historian, I noticed many Old World-New World cross-currents.

The catalogue (English and Italian texts) edited by Duane H. King, Executive Director of the Gilcrease Museum and Vice-President for Museum Affairs at the University of Tulsa, with Herman J. Viola, provides a wealth of information about the

Native Americans through essays on the historical background, significant paintings of Western subjects, and photographs by Edward Curtis, plus selected artifacts, including textiles.

The exhibition came about thanks to Laura C. Johnson, an American art historian living in Florence, who had studied at Oklahoma University, and to Osvaldo Giovannelli, formerly of the Uffizi Gallery. "The New Frontier" is situated within the Baroque and Victorian-style interiors of the Medici Grand Ducal palace which, in the 19th century, was a residence of the Italian kings. The resulting contrast is certainly eye-opening for European viewers.

Our 2012 TSA Symposium theme, *Textiles & Politics* is surely present throughout this show. Here are share some of the things I noticed on viewing it.

The exhibition is part of a centenary celebration honoring Amerigo Vespucci (Florence, 1454-Seville, 1512). The four Vespucci expeditions (1497-1504) were intended to find faster commercial routes to prime luxury resources (gold, spices, silk, wool, and precious gems): The Indies. His family belonged to the Florentine banking and textile merchant oligarchy controlled by the Medici. Amerigo first worked in the Portuguese



Deerskin beaded dress, 19th c., detail. Tulsa, Gilcrease Museum.

and Spanish Medici branch offices, but, was then hired by the Spanish crown to provision and navigate the state galleons. By a quirk of fate, his name was given to the New World, rather than that of Christopher Columbus or Giovanni da Verrazzano. A German cartographer, Martin Waldseemuller, had received second-hand information concerning Amerigo Vespucci's letters and named the area "America" for Amerigo on his 1507 Map!

Times have not changed. Italian merchants are still seeking new far-away markets to sell their luxury fashions and goods, whether it's China, Africa, or Brazil. We are now living at a crucial time. Politically, the generational transition which occurred within Native American tribes from the 1870s land-tenure treaties to their Euro-American "education and acculturation," closely parallels the present time, in which the European Community is seeking to become 'the United States of Europe.' Even now there is an overwhelming global fusion accelerated by the internet. And where might the next "new" frontier be—outer space travel?

Clothing is a marker of belonging to a "global tribe." Italian fashion stylists and designers immediately raided the New Frontier show! The wonderfully

soft deerskin boots in the exhibition have already become coveted fashion objects. In fact, one of the 2013 trends at the recent Florence Pitti Fashion and Textile trade shows ran along the same lines as this exhibition: vibrant colors, concha belts, beading, silver jewelry, and moccasins. The 1970s Western-look is already being produced and sold as high-priced fashion.

That is something to ponder. It seems to me that this exhibition has turned the tables around: the "New World" is being re-discovered by the "Old World," thanks to the vast Native Americana collections of the Gilcrease Museum in Tulsa, founded in 1949 by the Oklahoma oil magnate, Thomas Gilcrease (1890-1962), who is of Muskogee (Creek) heritage. Lorenzo di' Medici and Thomas Gilcrease would certainly have understood each other. Both were astute businessmen. Both shared an overwhelming desire to collect objects of beauty and were highly aware of the historical past that they represented: they were patrons of the arts who persevered in spending great sums to amass incomparable collections.

<http://www.unannoadarte.it/eng/americ.html>

—Rosalia Bonito Fanelli



"Crucita, Taos Indian Girl in Hopi Wedding Dress and Dried Flowers", Joseph Henry Sharp, 1926-28. Tulsa, Gilcrease Museum.





## Conferences & Symposia

**Sept. 27-Oct. 12:** WASTE TO WEALTH, INTERNATIONAL SYMPOSIUM AND EXHIBITION ON NATURAL DYES (ISEND) and WORLD ECO-FIBER AND TEXTILE (WEFT) FORUM. Organizer: Edric Ong, President, Society Atelier Sarawak. [www.societyatelier.com](http://www.societyatelier.com)  
<http://www.isendweft2012.com>

**Oct. 1-5:** ENCUESTRO DE TEJEDORES DE LAS AMÉRICAS in Cusco, Peru. Meeting of weavers and textile scholars. <http://www.encuentrodetejedorescusco.com>

**Oct. 2-5:** INTERNATIONAL TURKISH HANDWOVENS (TEXTILE) AND TRADITIONAL ARTS CONGRESS, Azerbaijan. Turkish hand-woven textiles, illumination, tiles, traditional design, dyes, and iconography are addressed. Ahmet Aytac. [cicimsumak@gmail.com](mailto:cicimsumak@gmail.com)  
TEL +9.0.507.259 33.44

**Oct. 17-20:** 1ST INTERNATIONAL ISTANBUL TEXTILE ART-DESIGN SYMPOSIUM at Sultanahmet Marmara University, Turkey. This symposium includes papers and workshops, a textile art exhibition, and a fashion show. <http://sempozyum.marmara.edu.tr/tekstilsanatitasarimi2012>

**Nov. 8-10:** INFLUENCES ON AMERICAN QUILTS: BALTIMORE TO BENGAL at Colonial Williamsburg. Papers and optional DC tour. <http://www.history.org/cont.ed>

**Nov. 8-10:** THE KNITTING HERITAGE MUSEUM PROJECT, Madison WI. Symposium on

establishing of a Knitting Heritage Museum, Wisconsin Historical Society with the Yarn Group of The National Needle Arts Association. For textile curators, conservators and collectors, educators, designers, industry representatives, practitioners, and anyone who believes that knitting and crochet deserve a museum. Speakers include author **Susan Strawn** and curator **Melissa Leventon**, with Trisha Malcolm, VP/Editorial Director of *Vogue Knitting*, and Jack Blumenthal, VP of Lion Brand Yarn. Highlights include "Curators' Choice," an exhibit of historic knit and crochet objects at the Wisconsin Historical Society. Organizer: **Karen D. Kendrick-Hands** [knitheritagemuseum@gmail.com](mailto:knitheritagemuseum@gmail.com)  
<http://www.regonline.com/knittingheritagemuseumaworkinprogress>

**Jan. 18-19, 2013:** AMERICAN TAPESTRY ALLIANCE. INTERWEAVING CULTURES: THE MEETING, international gathering of tapestry weavers at Museo Textil de Oaxaca (MTO), Mexico followed by an opportunity to work with weavers from Teotitlan del Valle. Includes exhibits of tapestries; discussions of issues regarding personal processes and the creation and diffusion of tapestry work, sharing of ideas, and building relationships. <http://www.americantapestryalliance.org/education/interweaving>

**May 14-16, 2013:** SMARTEX 2013, 3RD WORLD TEXTILE CONFERENCE, Sharm Elsheikh, Egypt. Organized by The Textile & Apparel Branch of the Home Economics Department, Faculty of Specific Education, Kafrelsheikh University, and North Carolina State University College of Textiles. Scientists from international textile teaching, research and development institutions, and industry will discuss developments in the field of textile materials, technologies, fashion, and marketing. <http://www.kfs.edu.eg/smartex2/display.aspx?topic=7306>

**Nov. 13-15, 2013:** TINKUY DE TEJEDORES, Cusco Peru. Weavers meeting organized by the Center for Traditional Textiles, Cuzco includes pre- and post-conference tours to weaving villages and archaeological sites. <http://www.aracari.com>  
<http://the-center-for-traditional-textiles-in-cuzco.html>

## Exhibitions: United States

### CALIFORNIA

**Los Angeles County Museum of Art.** Apr. 15-Apr. 14, 2013: "Stitching Worlds: Mola Art of the Kuna." Curated by **Elena Phipps**. <http://www.lacma.org>

**San Jose Museum of Quilts and Textiles.** To Oct. 14: "2nd International TECHstyle Art Biennial (ITAB)." Juried exhibition curated by **Deborah Corsini**. Sept. 12-Dec. 8: "ZERO1 Biennial: Seeking Silicon Valley," featuring Kimberlee Koym-Murteira, "The Fractured Weave." <http://sjquiltmuseum.org>

### COLORADO

**Denver Art Museum.** To Nov. 25: "Sleight of Hand," with 14 contemporary artists. To Dec. 30: "El Anatsui." <http://www.denverartmuseum.org>

### DISTRICT OF COLUMBIA

**Hillwood Estate, Museum & Gardens.** To Dec. 30: "Prêt-à-Papier: The Exquisite Art of Isabelle de Borchgrave." Painter de Borchgrave has recreated elaborate costumes by crumpling, pleating, braiding, and painting the surface of rag paper to achieve the effect of textiles and create the illusion of haute couture. <http://www.hillwoodmuseum.org>

**Chipp, madras jacket, ca. 1970.**  
The Museum at FIT, 87.111.4,  
gift of Glenn Forbes.

**The Textile Museum.** Sept. 21-Mar. 10, 2013: "The Sultan's Garden: The Blossoming of Ottoman Art." Curated by **Walter Denny** and **Sumru Krody**. The Ottoman Empire developed a unified visual aesthetic during the reign of Sultan Süleyman the Magnificent (r. 1520–1566), influenced by artist Kara Memi, who introduced forms from nature. To Jan. 6, 2013: "Dragons, Nagas, and Creatures of the Deep." <http://www.textilemuseum.org>

### FLORIDA

**Ruth Funk Center for Textile Arts,** Florida Institute of Technology, Melbourne. Sept. 8-Dec. 15: "Battle Worn: Masculine Ideals and Military Identity in Modern Japanese Textiles." <http://textiles.fit.edu>

### HAWAII

**Honolulu Museum of Art.** To Jan. 13, 2013: "Boardshorts: A Perfect Fit." Curated by **Sara Oka**. Chronicling the evolution of a simple garment that today symbolizes extreme sports and a sought-after lifestyle. Includes surfing gear from six surf stars. <http://honolulumuseum.org>

### MARYLAND

**Baltimore Museum of Art.** Oct. 25-Feb. 24, 2013: "BAM Biennial 2012: High Fiber Diet." Juried exhibition featuring 46 fiber artists. <http://www.artbma.org>





From ATHM exhibition: Detail, Quilt, Log Cabin Design, ca. 1865. Wool, (68" x 65") attributed to "Sarah" of Anna, IL. Two of her sons fought in the Civil War; one for the Confederacy and the other for the Union. After the war, she cut and stitched their uniforms into a patchwork record of division and reunification. Collection: Illinois State Museum.

**Kaplan Gallery**, Rockville. To Oct. 17: "Complex Weavers: Glamour, Glitter, Glitz," traveling exhibit. Jurors: **Patrice George**, Sandra Rude, and Bhakti Ziek. <http://www.visartscenter.org>

## MASSACHUSETTS

**American Textile History Museum, Lowell.** Jun. 30-Nov. 25: "Homefront & Battlefield: Quilts & Context in the Civil War." Honoring the sesquicentennial commemoration of the American Civil War (1861-65) through textile-related artifacts. <http://www.athm.org>

**Fuller Craft Museum**, Brockton. To Jan. 20: "Spin Cycle: The Intersection of Craft and Politics." <http://www.fullercraft.org>

## MARYLAND

**Kaplan Gallery**, VisArts Center, Rockville. Sept. 4-Oct. 17: "Complex Weavers: Glamour, Glitter, Glitz." <http://visartsatrockville.org/kaplan-gallery>

## MINNESOTA

**Goldstein Gallery**, University of Minnesota, St. Paul. Jan. 19-May 26, 2013: "Redefining, Redesigning Fashion." Juried

exhibition explores how designers create clothing and accessories with sensitivity to environmental, economic, and social concerns. <http://goldstein.design.umn.edu/exhibitions>

**Minneapolis Institute of Arts.** Nov. 12-Apr. 21:

"Craft and the Hand: From Visible to Integral." <http://artsmia.org>

**Textile Center**, Minneapolis. Sept. 7-Oct. 13: "Ages and Stages: **Teresa Paschke** and Jodi Colella." <http://textilecentermn.org>

## NEBRASKA

**International Quilt Study Center & Museum**, Lincoln. "Sept. 7-Jun. 2, 2013: "Indigo Gives America the Blues," features 13 quilts from the early 1800s-1980s that illustrate the history of indigo dyeing in the US, plus antique fabric samples, woven coverlets, and doll and crib quilts that display the versatility of indigo dye in American textiles. To Feb. 24, 2013: "SAQA Showcase: The Studio Art Quilt Associates Invitational." To Dec. 2: "What's in a Name? Inscribed Quilts." <http://www.quiltstudy.org> View Online exhibitions at: [http://www.quiltstudy.org/exhibitions/online\\_exhibitions](http://www.quiltstudy.org/exhibitions/online_exhibitions)

## NEW MEXICO

**Museum of International Folk Art**, Santa Fe. To Jan. 6, 2013: "Young Brides, Old Treasures: Macedonian Embroidered Dress." Traditional clothing and jewelry of Macedonian village women, 1890-1950. <http://www.moifa.org>

## NEW YORK

**Metropolitan Museum of Art.** To Oct. 14: "The Coe Collection of American Indian Art." <http://www.metmuseum.org>

**The Museum at FIT, NYC.** To Nov. 10: "The Great Designers, Part Two." Catalog. Sept. 14-Jan. 5, 2013: "Ivy Style," celebrating enduring classic fashion. Catalog. Nov. 27-May 8, 2013: Fashion & Technology. <http://www.fitnyc.edu/museum>

## PENNSYLVANIA

**Philadelphia Museum of Art.** To Spring, 2013: "Samplers." Curated by **Laura Camerlengo**. <http://www.philamuseum.org>

## WISCONSIN

**Design Gallery**, Madison. Sept. 14-Oct. 21: "Process: Discovery & Response," Design Studies Department faculty/staff exhibit. <http://www.Designgallery.wisc.edu>

## Exhibitions: International

### CANADA

**Textile Museum of Canada**, Toronto, ON. Sept. 19-Nov. 18: "Wanderlust" with artists Jordan Bennett, The Color Collective, and NorBlack NorWhite, who combine new media and popular culture with inherited textile traditions. Oct. 17-Jan. 6: "Natural Resources: Textiles and Material Translation" explores interrelationships among materials, construction, function and design, and investigates new innovations. To Sept. 30: "Dreamland: Textiles and the Canadian Landscape." To Dec. 30: "Perpetual Motion: Material Re-use in the Spirit of Thrift, Utility and Beauty." <http://textilemuseum.ca>

### CHINA

**Zhejiang Museum of Art and China National Silk Museum**, Hangzhou. Sept. 2013: "Fiber Visions: First Hangzhou International Fiber Art Exhibition." [http://www.fiberarthangzhou.com/en/triennial\\_theme\\_1.html](http://www.fiberarthangzhou.com/en/triennial_theme_1.html)

## See You at the Symposium!

### FRANCE

**Les Arts Décoratifs**, Paris. Dec. 13-Apr. 21, 2013: "Fashioning Fashion: European Dress in Detail, 1700-1915," organized by LA County Museum of Art. <http://www.lacma.org>

## Lectures and Workshops

**Workshops and Courses at the Lisio Foundation:** The Lisio Foundation, Florence, Italy, offers many learning opportunities each semester in weaving on Jacquard looms and drawlooms, as well as courses in textile identification and analysis. New offerings this season include "Introduction to Jacquard Weaving: Drawing with the Weft," "Historical Techniques and Technologies," "Recognition of Embroidery Stitches and Techniques," and special courses such as "Designing Your Dream Bag." Courses are taught by **Julie Holyoke**, Eva Basile, and other textile specialists. All courses are held in English and/or Italian. [didat@fondazionelisio](mailto:didat@fondazionelisio) Lisio Foundation Via Benedetto Fortini, 143 50125 FIRENZE TEL 055-6801340 <http://www.fondazionelisio.edu>



At the Textile Museum of Canada: **John McQueen**, "Untitled #106," Section 4 (detail), 1982, plant fiber. Gift of Vincent Tovell.